

Med Meetings

6ª Edizione



4 - 5 / 11
2022

www.medfilmfestival.org





Welcome to MedMeetings 2022!

by Ginella Vocca
*MedFilm Festival Founder
and Artistic Director*

In 28 years, the MedFilm Festival has remained true to its goal, to be a free and participatory space for encounters and exchanges between Mediterranean artists coming from all its cultural shores, half of which are European, reaffirming the importance and the centrality of cinema as a window on the world to understand, directly from the voice of its protagonists, realities as multiform and complex as those within this part of the world, unique for its richness in beauty, culture, natural energies, but also dramatic contradictions.

And in our continuous and tireless research of testimonies, collected from the shores of Spain, Morocco, passing from Tunisia to Algeria up to Syria, returning to Europe through Greece, Slovenia, up to Portugal, weaving contact and languages threads shared among the multiple cultural representations of the “liquid continent,” it has happened that this year we are reflected in a single, mature identity; we identified only one place as the absolute protagonist: the Mediterranean, Guest of Honour of the 28th edition of the MedFilm Festival.

65 films, meetings with the most important authors coming from the Mediterranean area, professional meetings, masterclasses, literary events, this is the rich programme proposed by the first and

only Italian cinema event dedicated to Mediterranean cinema which for eleven days will look at the crucial themes of today through the Cinema and beyond.

As in the beautiful image of the festival, this edition will be a courageous dive into the Mediterranean, in its multifaceted identity, in its vital cinematography, which tells so well the struggles and dreams of those who live, from north to south along its coasts.

In order to go even deeper and to consolidate relationships, for this edition we have focused on strengthening MedMeetings, the only platform in Italy dedicated to the film production sector in the area. Therefore, a new route aimed at connecting Italian industry with all the sisters of the Mediterranean basin and vice versa. A mission of both economic and cultural nature that we aim to carry out with enthusiasm and scrupulousness also in the years to come. Finally, in a year that sees women reaching the top roles of national and international institutions, our selection, beyond a specific intention, found itself navigating this flow, presenting so many women, producers, directors, actresses who will animate the cultural space of MedFilm with their works and with their presence in Rome.

Enjoy the show!



MedPitching: a must-seize opportunity

by **Paolo Bertolin**
Head of MedMeetings

It is time for Italy to discover the Mediterranean. And it is time for the Mediterranean to discover Italy. The historical, economical, political and cultural connections that link the peninsula located at the center of this sea enclosed by land – yet always open to the world – with all its shores, from North to South, from West to East, are a shared heritage of immense value. This common heritage lays down the foundations of new and renewed collaborations in a constantly evolving cinematographic field, especially in the face of the challenges and complexities that arose in the last two years.

The new tools made available to Italian producers through the calls for minority co-production have led to a push for renewal and to a vital opening of the national production landscape. The drive towards collaboration with new partners and the search for relevant stories and talents to support is perceived as a renewed urgency to trust the power of the cinematic language and of the big screen.

And it is precisely for this reason that the MedFilm Festival, on the occasion of its 28th edition, has decided to broaden the range of the professional proposals of MedMeetings with the launch of MedPitching, a co-production platform intended to connect Italian producers interested in minority co-production with projects in development from the whole Euro-Mediterranean region, potentially interested in working with Italy. Through a careful selection of projects, the MedPitching platform aims to build new bridges that connect the Italian industry with all its sisters of the Mediterranean basin – and vice versa. A mission of both economic and cultural nature that we will try to carry out with enthusiasm and scrupulousness also in the years to come.



MedFilm Works in Progress MedWIPS

by **Azza Chaabouni**

*Head of MedFilm Works in Progress –
MedWIPS*

MedWIPS, which was launched in 2020, is in its third edition. Organized in the frame of MedMeetings, MedWIPS aims to promote independent talented directors coming from the two shores of the Mediterranean Sea. During two days, November 4-5, it offers the opportunity to six fiction and creative documentary projects in the post-production phase to have professional feedbacks from an international jury, to encounter potential partners and to compete for a grant of 10.000 EUR and a post-production prize (production of a DCP and English subtitles). This year, we are delighted to present 6 Mediterranean cinematic proposals coming from Egypt, Italy, Lebanon, Spain, Tunisia, and Turkey. And for the first time MedWIPS' working sessions will take place in Rome at the prestigious Macro — Museum of Contemporary Art of Rome.

We are honored to announce that the two winners of the previous MedWIPS' edition, *Fragments from Heaven* by Adnane Baraka and *From Cairo* by Hala Galal are part of the

Out of Competition section and will be screened at Cinema Savoy.

MedFilm thanks Lazio Innova – Lazio Region, General Directorate for Cinema – MiBACT, IOM – UN Migration (International Organization for Migration), db Studios, and Stadion Video for their collaboration.

The Selection Committee of MedFilm Works in Progress – MedWIPS is composed by: Azza Chaabouni, Veronica Flora, Paola Cassano, Paolo Bertolin, Chiara Barbo, Francesca Delise.

THE NINE SELECTED PROJECTS FOR MEDPITCHING:

- **50 Picograms,**
David Pérez Sañudo
Spain
- **Arcadia,**
Guillermo Benet
Spain
- **Augusta & Kátia,**
Lud Mõnaco
Portugal
- **Hear the Yellow,**
Banu Sivaci
Turkey
- **I'm Here But You Can't See Me,**
Feyrouz Serhal
Spain / Lebanon
- **The Ballad of the Skeleton,**
Murat Uğurlu
Turkey
- **The Pigeon Tower,**
Amal Ramsis
Egypt
- **Tunis-Djerba,**
Amel Guellaty
Tunisia / France
- **We All Die Naked,**
Iris Elezi
Albania

THE SIX SELECTED PROJECTS FOR MEDFILM WORKS IN PROGRESS - MEDWIPS:

- **Abo Zabaal Prison 1989,**
Bassam Mortada
Egypt / Germany
- **Dormitory,**
Nehir Tuna
Turkey / Germany / France
- **Embodied Chorus,**
Danelle Davie, Mohamad Sabbah
Lebanon / Germany / Luxembourg
- **Human/Animal,**
Alessandro Pugno
Spain / Italy / Mexico
- **Nowhere in the World,**
Vanina Lappa
Italy
- **Red Path,**
Lotfi Achour
Tunisia / France / Belgium / Poland
/ Qatar / Saudi Arabia

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MedMeetings 2022 @ MACRO

Via Reggio Emilia, 54 - 00198 Rome

Friday, November 4th

09:30 - 13:00 SALA CINEMA

Private session with the MedWIPs Jury members

>> coffee break 11:00 - 11:15

14:30 - 15:30 AUDITORIUM

Case Study: Alcarràs and Presentation of the opportunities offered by the Lazio Innova call, as well as other regional fund opportunities offered by Lazio Cinema International

15:40 - 17:00 AUDITORIUM

MedPitching Presentations Part I:

- #01: **50 Picogramos** by David Pérez Sañudo, Prod: Kevin Iglesias, Spain
- #02: **Arcadia** by Guillermo Benet, Prod: María Herrera López, Spain
- #03: **Augusta & Kátia** by Lud Monaco, Prod: Filipe Bessa Vieira, Portugal
- #04: **Hear the Yellow** by Banu Sivaci, Prod: Zeynep Koray, Turkey

17:00 - 17:20 TERRAZZA

Coffee Break

17:20 - 19:00 AUDITORIUM

MedPitching Presentations Part II:

- #05: **I'm Here But You Can't See Me** by Feyrouz Serhal, Prod: Felipe Lage, Spain/Lebanon
- #06: **The Ballad of the Skeleton** di Murat Uğurlu, Prod: Büke Akşehirli, Turkey
- #07: **The Pigeon Tower** by Amal Ramsis, Prod: Nicole Kamato, Egypt
- #08: **Tunis-Djerba** by Amel Guellaty, Prod: Karim Aitouna, Tunisia
- #09: **We All Die Naked** by Iris Elezi and Thomas Logoreci, Prod: Enea Gramo, Albania

19:30-22:00 TERRAZZA

Welcome Cocktail

Saturday, November 5th

10:00 - 13:00 AUDITORIUM

MedWIPs Presentation:

- #01 **Abo Zaabal Prison** 1989 by Bassem Mortada, Prod: Kesmat El Sayed, Egypt/Germany
- #02 **Nessun posto al mondo** by Vanina Lappa, Prod: Andrea Lucietti, Alessandro Borrelli, Italy
- #03 **Embodied Chorus** by Danielle Davie & Mohamed Sabbah, Prod: Julia Wagner, Lebanon/Germany

11:30 - 11:50 TERRAZZA

Coffee Break

- #04 **Animal/Humano** by Alessandro Pugno, Prod: Daniele De Cicco, Spain/Italy
- #05 **Red Path** by Lotfi Achour, Prod: Anissa Daoud, Tunisia/France/Belgium/Poland/Qatar/Saudi Arabia
- #06 **Dormitory** by Nehir Tuna, Prod: Onur Paker, Turkey/Germany/France

14:30 - 18:00 AREA INCONTRI

One-to-One Meetings

18:00-19:00 AUDITORIUM

MedMeetings 2022 Closing Ceremony and MedWIPs Awards Announcement

50 Picograms

50 Picogramos

David Pérez Sañudo

Spain

PRODUCTION BUDGET

Total Budget: 2.500.000€

Financing in place: 1.294.000€

SYNOPSIS

After winning his third Tour de France, and when he was on the way to becoming the best Spanish cyclist in history, Álvaro Lanza is accused of doping. The consequences soon appear in his private life. How does a fallen idol live?

DIRECTOR'S NOTE

50 Picograms has become a workshop of debate in which the content and the form have the same importance. The real case on which the story is based offers succulent material for tackling some concepts: the limits of ellipsis and taking to the extreme the relationship between the concept of subjectivity and the film medium itself. In this film we face the job of directing with a radical use of ellipsis that forces us to situate the spectator in an uncomfortable position, forcing him to decide whether to believe or not, through a character who confuses external recognition with vital success.



DAVID PÉREZ SAÑUDO

In 2020 he made his feature-debut *Ane*, a film between the political thriller and the family drama. *Ane* premiered at San Sebastián, winning the Best Basque Feature and Best Basque Script awards. It was nominated to Best

Feature, Best New Director and won the Best Adapted Script award at the Goya Awards. David was named one of the 10 most promising Spanish filmmakers by *Variety*.

PRODUCTION:

LA CLAQUETA PC, AMANIA FILMS

La Claqueta is a Seville-based independent production company. It won 2 Goya awards and gained 27 nominations, 1 Silver Shell at



San Sebastián, and 1 nomination for the Latin Grammys, among others. Amania Films is the Basque production company behind *Ane*, *Retrato de mujer blanca con pelo cano y arrugas*, and the Spanish-Argentinean co-production *Bandido* (Luciano Juncos). 3 Goya Award winner.

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Arcadia

Guillermo Benet

Spain

PRODUCTION BUDGET

Total Budget: 2.106.200€

Financing in place: no financing in place yet

SYNOPSIS

When Julia is 15 years old her mother dies. Three years later her father reveals to her that her mother committed suicide. That wound will take time to heal. It will mark her relationship with her father and the memory of her mother. But even when the wound heals, Julia will carry it with her all her life. It will be present in the way she understands friendship and love; in motherhood and the fear that the disease will reappear. It will accompany her life as a silent shadow. Only when Julia understands that this wound is part of her identity, she will be able to face the end of her life with wisdom and fortitude.

DIRECTOR'S NOTE

I never met my grandmother. When my father was 14 years old, she committed suicide. I assume that absence as a matter of a fact. However, I came to realize how the trauma of her death had shaped my family's relationships. I have never understood the tragic act of her suicide. I don't think anyone in my family has and it wasn't until now, when we started talking about suicide and mental health, that my understanding of what happened has begun to change. Making this film is my way of breaking my own taboo and humbly contributing with it to represent this reality and reflect on it.



GUILLERMO BENET

Guillermo Benet is a director, screenwriter and producer. His short films have participated in festivals such as Quinzaine des Réalisateurs, Malaga, Seville and Gijon. His feature debut *Los inocentes* premiered at the Seville European Film Festival 2020 and continued its journey through festivals, including Márgenes 2020, D'A 2021, Transylvania IFF and Crossing Europe.

PRODUCTION: EL GESTO

El Gesto is a Spanish production company that was born to self-produce the works of León Siminiani, one of its three founding par-



tners,; and to produce new filmmakers, betting on the production of first and second films destined for the international market. Their first movies have been premiered at festivals such as Visions du Réel and awarded at the Mar del Plata IFF and Seminci IFF.

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Augusta & Kátia

Lud Mônaco

Portugal

PRODUCTION BUDGET

Total Budget: 1.085.000€
Financing in place: 500.000€

SYNOPSIS

Portugal. Augusta, a Brazilian immigrant and painter, shares an apartment with her best friend Kátia, also Brazilian and receptionist at a funeral home. On a beautiful morning, Kátia opens their shared safe and finds only a gun and half of that month's rent. Augusta admits she bought the gun for research for her painting series. The doorbell rings and the landlord rushes inside, not knowing he had just become the target of the surprise bullet.

DIRECTOR'S NOTE

I started developing this story when I returned from Lisbon in 2014, where I had gone to receive a prize at the festival of the legendary Portuguese producer Paulo Branco. At the time, I was living in Barcelona and had no money to pay my rent. Awarded, but unemployed, I decided to sit down and write about what I felt as a woman, an artist and an immigrant. I hope with this film to offer lucidity through the absurd. I cannot change the world, but that does not stop me from denouncing it with the sympathy and humor that I still have left. *Augusta & Kátia* was not written with inspiration, but urgency.



LUD MÔNACO

Born in São Paulo in 1987, Lud Mônaco explores the feminine universe in her works. Alumna of the Berlinale Talents. Graduated from the ECIB Barcelona. Her graduation project *Para, pero sigue* was awarded Best Short Film at the Lisbon & Estoril

IFF. Most of her shorts were screened at festivals such as the Oberhausen IFF, Mix Brasil and Sitges FF.



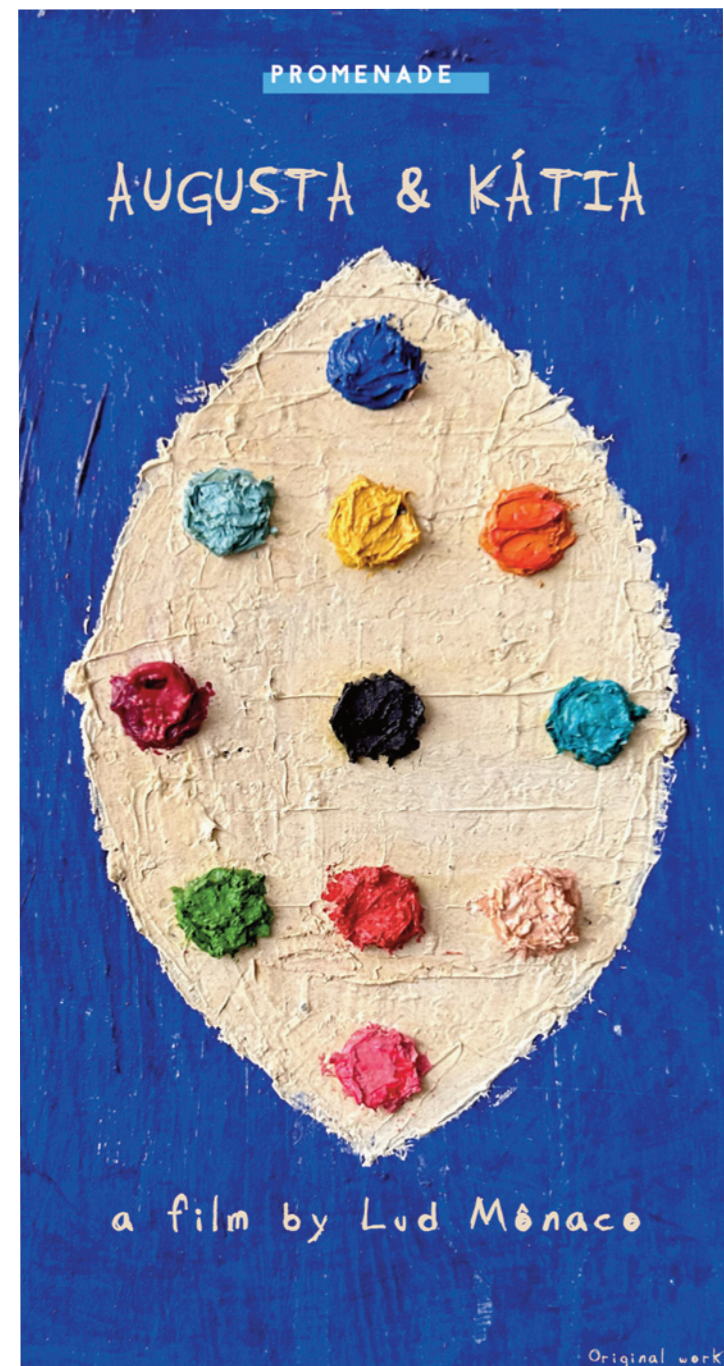
PRODUCTION: PROMENADE JUSTIN AMORIM

Born in Toronto in 1993, Justin Amorim graduated from the School of Visual Arts NYC. His feature debut *Leviano* in 2018 premiered at the Thessaloniki IFF and

was later acquired by RTP, Amazon and HBO. In 2021 directed the TV series *5Starz*, with over 1M views on RTP Play. He was selected for the Match Me! 2022, part of the Locarno Pro industry section.

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Hear the Yellow

Banu Sivaci

Turkey

PRODUCTION BUDGET

Total Budget: 480.000€

Financing in place: 300.000€

SYNOPSIS

Suna is a 55-year-old successful opera artist who escaped from her village at a very early age because of her sister's death, which has never been investigated by his family and villagers. She believes that this one was killed. Decades later, she learns that the village will be soon evacuated because of a sinkhole danger. She sets off for the village to face her sister's suspicious death and her past. The talented young musician in his twenties Fidan, whom she encounters there, will give her a new perspective to all that she has been through in this journey.

DIRECTOR'S NOTE

Our guide is Suna. The camera will always follow her whose emotions will be softened by rare static camera moments. The music will appear as an important character who shows up powerfully when it's its turn, mostly heard from the source. In moments of conflicts, the sound and image will appear in contradiction. Sometimes the sounds will be louder than they should be. The editing will progress with a language whose cuts seem detached like parts of a dream, linked by emotions. The fractures and the evacuation represent the fear from the disappearance of traditions. Suna's



synaesthesia experience indicate a feeling of mourning, while trying to understand pain through different senses.



BANU SIVACI

Born in 1987 in Adana, Banu Sivaci graduated from Painting Faculty at Çukurova University. In 2018 she directed her debut feature *The Pigeon*, which premiered at Berlinale in Generation 14+. *The Pigeon* won more than 33

awards at international film festivals including the Best Director award at 22nd Sofia IFF, 5 awards at Valencia IFF and Best Youth Film Award at Asia Pacific Screen Awards.

PRODUCTION: ZKF - ZEYNEP KORAY

Zeynep Koray co-founded Kulefilm in 2009. She co-produced *The Pigeon* by Banu Sivaci in 2018. In 2019 she founded ZKF, a produc-



tion company focusing on arthouse documentary and fiction films. *Empire of the Rabbits* by Seyfettin Tokmak and the documentary *A Day 365 Hours* by Eylem Kaftan are ZKF's two projects in post-production. ZKF is the Turkey co-producer of Nepalese

director Min Bahadur Bham's second feature film *A Year of Cold* and Iranian director Alireza Khatami's second feature film *Things That You Kill*.

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ZKF

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I'm Here But You Can't See Me

Feyrouz Serhal

Spain / Lebanon

PRODUCTION BUDGET

Total Budget: 816.064€
Financing in place: 125.000€

SYNOPSIS

In the fictitious city of Beirut lives Viola, a singer and a member of an underground movement that assassinates corrupt politicians. In the same city lives Farah, an alienated man and a son of a politician, who roams the city with no goal and destination. When they meet, Viola faces the enemy in flesh and blood. To discover that violence has marked his own life and he himself needs to be liberated and saved. In an act of altruism, Viola lures passive Farah into her active world and the tragic irony is revealed when Farah finds life in his death.

DIRECTOR'S NOTE

I'm Here But You Can't See Me is a vent of vast love to the forever-elusive home, a passage for the oppressive frustration that is ruling our world, an outlet of the constant and enduring hope for change. And above all, a love letter to my city and its inhabitants backed up by my passion for images, for cinema. The film is narrative and visually poetic, its story cannot happen but on film, and it will be a film that



does not spoon-feed you, it is enigmatic and mysterious that intends to give the audience its space and its right to interpret and to question.



FEYROUZ SERHAL

Feyrouz Serhal gained her Master's degree in Film and Screen Studies at Goldsmiths College University of London in 2009. Her short narrative film *Tshweesh* premiered at Locarno in 2017. In 2022 she wrote and directed the short films *I Come from the Sea* and *Sen Ti*. *I'm Here But You Can't See Me* is her first feature narrative film as director.



PRODUCTION: ZEITUN FILMS

Zeitun Films is a Spanish production company born with passion for cinema and culture. Since 2010 it has produced films from auteurs such as Oliver Laxe, Lois Patiño, Feyrouz Serhal or Eloy Domínguez Serén that have been premiered and awarded in the most prestigious festivals, such as Cannes, Berlinale, Rotterdam and Locarno.

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The Ballad of the Skeleton

Murat Uğurlu

Turkey

PRODUCTION BUDGET

Total Budget: 409.000€

Financing in place: 60.000€

SYNOPSIS

Galip is a 35-year-old introverted paleontologist who has been obsessed with dinosaurs since childhood. One night his car window is broken and mysterious people steal the dinosaur collection he kept in a box. The next day he is sent to a small town in Anatolia by the museum. It is claimed that a dinosaur skeleton was found in the grave of a local saint named Miller Grandpa. Galip discovers a connection between the mysterious Flour Factory on the hill which has controlled the town for many years, and the skeleton, whose existence he has never been able to prove. He slowly detaches from his reality and begins to vacuum into the strange reality of the town.

DIRECTOR'S NOTE

The Ballad of the Skeleton is a psychological drama with neo-noir aesthetic. This is a story of an obsessive paleontologist who struggles from childhood traumas, his subconscious and desires, meanwhile he fights against the enemies of reality. This quote is unique: "The truest fairy tales are the ones we fear, not we understand." I would love to make such a film. Appealing to the senses, not the mind. Frankly, I'm not interested in sociological inferences or daily politics. My aim is go deep into



characters emotions and contradictions at uncanny Anatolian background by pushing the limits of cinematography.



MURAT UĞURLU

Born in 1987 in Ankara, Murat Uğurlu graduated from Ankara University – Faculty of Communication Department. Then he studied directing at Polish National Film School in Łódź. He wrote and directed short films screened

and awarded in several festivals. Besides film works, he is a writer. He published the books *Here is Same* (2013) and *I'm Hiding in the Light* (2022).



PRODUCTION: RUBIKON FILM - BÜKE AKŞEHİRLİ

Büke Akşehirli graduated from the University of Bologna, Italy, Cinema Department. For 6 years she worked for Cineteca di Bologna's film festivals. In Turkey, she continued her

career as an assistant director. She is a producer of Murat Uğurlu's latest short film *Temple* and associate producer of feature film *Anatolian Leopard*.

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Rubikon Film: rubikonfilm@gmail.com

The Pigeon Tower

Amal Ramsis

Egypt

PRODUCTION BUDGET

Total Budget: 852.237€

Financing in place: 136.358€

SYNOPSIS

In a popular Cairo neighborhood, Habiba, Zeina and Amani, delve into a men's game at sunset, in which pigeons are released only to be lured back into nets set up by rivals. These three girls, each on her rooftop face social traps that surround young women when they challenge some taboos in a city like Cairo. Despite all what happens on the rooftops, despite the conflicts and distraction, the eyes of the girls are focused on the sky, at their pigeons with growing, inspiring passion against their rivals. When the movement speeds up, the game becomes more exciting, the traps more dangerous, and the desire to avoid them becomes more necessary.

DIRECTOR'S NOTE

I used to have a recurring dream in which I am flying, not very high, but hovering two steps above the ground. In my dream, I am light and fast. Of recent, I have not been able to dream this dream. The reality falls heavily on me. Trying to stay balanced in a society like Egypt is a struggle. Observing the pigeons that fly every sunset between the rooftops of Cairo makes me think; how can they fly high in a city where hunters are waiting to catch them in



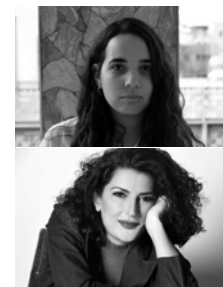
their nets? I would like to explore the mysterious man-dominated world of pigeon racing. This film is my way to overcome fears, to liberate my desires and to recover a lost dream; hovering two steps above the ground.



AMAL RAMSIS

Born in Cairo, Egypt, Amal Ramsis studied cinema at Séptima Aras in Madrid. In 2008, she founded the Cairo International Women's Film Festival and the Between Women Filmmakers Caravan. Her films - *Only Dreams* (2005), *Forbidden* (2011), *The Trace of*

the Butterfly (2015), and *You Come from Far Away* (2018) - have got several international awards and have been screened in many festivals.



PRODUCTION: KLAKETA ÁRABE NICOLE KAMATO, NEDA HEGAZI

Lebanese producer Nicole Kamato holds a Master's Degree in Fine Arts. She has been credited for several independent movies, as a

producer, co-producer and casting director. Her work was well received at the cinema festival scene. Neda Hegazi is an Egyptian director and first-time producer. She has also coordinated several film related workshops.

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Tunis-Djerba

Amel Guellaty

Tunisia / France

PRODUCTION BUDGET

Total Budget: 781.916€

Financing in place: 329.985€

SYNOPSIS

Alyssa, 19, is the caretaker of her depressed mother and little sister. All she wants is to run away from her duties and the misery around her. Her best friend Mehdi, 23, is unemployed despite his diploma. This makes him feel guilty about his family who placed high hopes in him. Alyssa and Mehdi have a rough life but use humor and imagination to escape it. One day, they find out about a drawing contest held across the country, that may turn their lives around. They steal a car and start a crazy road trip. Their friendship is put to the test and they discover the best and the worst of Tunisia.

DIRECTOR'S NOTE

My film came out of the need to give a voice to Tunisian youth, plagued by the lack of jobs, infrastructure and cultural endeavors, and for which emigration is often seen as the only future. However, I wanted to write a film about them, about us, with our tone, our energy, our humor. So it was crucial for me to write a dramatic comedy rather than a dark social drama. Above all, this movie is about a deeply connected friendship between a boy and a girl without ever involving a romantic or sexual dimen-

sion to it. *Tunis-Djerba* is their odyssey through this Tunisia that will show them its best and its worst.



AMEL GUELLATY

Amel is a Tunisian director and photographer. In 2017, she writes and directs her first short fiction *Black Mamba*. The film is selected in more than 60 international film festivals and wins 20 prizes. It is broadcasted by Canal+ and Italian RT Channel. Amel has just completed her second short fiction, *Chitana*. *Tunis-Djerba* is her first feature.



PRODUCTION: ATLAS VISION

Atlas Vision is a Tunisian-based medium-sized production company. It produced several award-winning short films like Amine Chiboub's *Why Me?* and Amel Guellaty's *Black Mamba*. Atlas Vision is currently developing emergent directors' features, like *Tunis-Djerba* and Firas Khoury's *Your Father's Friend*. The company also produces commercials and TV content and provides line production services.



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Haut les Mains Productions

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We All Die Naked

Iris Elezi

Albania

PRODUCTION BUDGET

Total Budget: 751.731€

Financing in place: no financing in place

SYNOPSIS

Albania, present day. Ex-alcoholic Mark, is enlisted by his cousin to drive a drunken Italian, Cesar, to close a deal giving his cousin Cesar's hotel. During their chaotic Balkan journey, Mark discovers Cesar has a brain tumor. The duo sets off to find the perfect place to die, ending up in Macedonia's God's Throne, an ancient stone altar set under the glowing stars. After Cesar dies, Mark discovers that Cesar has signed over his beachfront property to him. Mark returns to Tirana and asks a divorced waitress, Vera, to join him. Mark and Vera set off for Cesar's hotel, a new life awaiting them.

DIRECTOR'S NOTE

We All Die Naked is a personal expression of the absurd circumstances we experience in our contemporary world. It's our intention to take the road movie and twist it into something specifically Albanian. This journey through the southern Balkans by the Albanian Mark and the Italian Cesar, will create a comic, sometimes painful cinematic embodiment of our modern existence. Albania might hardly seem like an ideal place to seek peace, yet the difficulties our characters undergo bring them



a shaky salvation – the closest thing to hope and redemption we can find at this point in our country's path.



IRIS ELEZI

Albanian filmmaker Iris Elezi's feature debut film, *Bota*, garnered 18 international awards and represented Albania at the 2016 Academy Awards. She is the former director of the Albanian Film Archive, a member of FIAF's Executive Committee, and founder of the Albanian Cinematheque in 2016. She studied film criticism and anthropology before completing film production studies at NYU in 2001.



PRODUCTION: ART FILM PRODUCTIONS

Founded in 1997, Art Film's recent film *The Delegation* (2018) won the Grand Prix at the Warsaw International Film Festival and the Trieste Award – Jury Prize. Art Film produced *Alive* (2009), which was awarded at the Montpellier and Belgrade festivals, and its first Albanian-French co-production, *The Moonless Night* (2004), which won Best Film Award at the MedFilm Festival.

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Art Film Productions

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Abo Zabaal Prison 1989

Bassam Mortada

Egypt / Germany

Submitted Length: 75'
Expected Final Length: 80'
o.v. Arabic

FUNDS RECEIVED: 186.600€

Needed to finish the film: Sound Mixing, Color Correction, Subtitles, DCP

Total budget: 233.600€

Requested to complete the budget: 10.000€

PRODUCTION: SEE MEDIA PRODUCTION

Kesmat El Sayed

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www.see-media.org

Founded and led by Kesmat El Sayed and Bassam Mortada, the Egyptian independent production company See Media Production produces creative feature documentaries and narrative films with social relevance that transcend national and cultural boundaries. Among their works, *Reporting... a Revolution*, three short and two feature documentaries, *My Mohamed Is Different* by Ines Marzouk and *From Cairo* by Hala Galal.

SYNOPSIS

In search of understanding and healing, filmmaker and activist Bassam Mortada explores his father Mahmoud's arrest, imprisonment and torture in 1989 at the infamous Abo Zabaal prison, re-constructing and reconsidering the experience that traumatized and divided his family. Soon after release, Mahmoud left his family and country, making a new life in Vienna from which he would occasionally



send cassette recordings to his wife and young son in Egypt. Bassam, a child of 5 in 1989, was raised by his mother, Fardous, a socialist activist herself, who made no secret of her anger and disappointment.

DIRECTOR'S STATEMENT

My childhood was spent in a political activist house-hold, which shaped me. The struggle for justice and change in Egypt was the most important thing to them. I was proud that my parents were so engaged politically. But their choices had consequences that we live with to this day. My relationship with my father became complicated by absence, my mother's anger and my own development. A distance grew between us which felt like a wall. So I decided to dive deep into the past e into his shoes. Perhaps I could move past judgment toward something like forgiveness and acceptance? This is why the artistic approach depends on blending together the past with the present.



BASSAM MORTADA

Director, producer and activist Bassam Mortada works with a number of independent institutions, NGOs and activists to help document life work and struggle. His filmography includes *Reporting... a Revolution* (2012), *Waiting for His Descent from the Mountain* (2014) and *Search for Ghazala* (2019). He is also a co-founder of See Media Production.

Dormitory

Yurt

Nehir Tuna

Turkey / Germany / France

Submitted Length: 116'
Expected Final Length: 106'
o.v. Turkish

FUNDS RECEIVED:

55,000€ (Hamburg Film Fund - MOIN),
15,000 USD (Sundance Film Festival), 18,000€
(German Turkish Co Development Fund),
10,000€ (Moon and Stars Project Grant /
American Turkish Society)

Needed to finish the film: Sound Design, Color
Correction, VFX

Total Budget: 412.596,00€

Requested to complete the budget: 60.000,00€

PRODUCTION: TN YAPIM, RED BALLOON FILM

Tanay Abbasoğlu: tanay@tnyapim.com.tr
www.tnyapim.com.tr

Dorothe Beinemeier: dorothe@redballoon-film.de
www.redballoonfilm.de

Red Balloon Film is a production house created in 2016 by CEO & producer Dorothe Beinemeier and Maze Pictures based in Hamburg. The company was born as the result of many years of experience in both national and international networking and Beinemeier's strong passion for children and family entertainment, as well as high quality arthouse content which shaped her filmography and expertise. TN Yapim is a Turkish production company based in Istanbul and founded in 2017 by producer Tanay Abbasoğlu.



SYNOPSIS

Forced to leave the comfort of his upper middle class lifestyle at his father's behest, fourteen-year-old Ahmet is sent to an all-boys religious dormitory where he must navigate familial expectations, his religious obligations, and the childhood to which he so desperately clings. Set against the backdrop of a society's bitter tension between devout Islamists and secularists, *Dormitory* explores a young boy's loss of innocence while trying to navigate between his father's expectations for his future and his desire for autonomy.

DIRECTOR'S STATEMENT

As a child, I was sent to a religious dormitory for 5 years. I have this memory that I never forget: I'm in the dormitory's library. My head is leaned against the window. There is the warmth of the radiator in my legs, and the coldness of the window on my forehead. My eyes are locked on the living room of our house that is 300 meters away, waiting for the lights to turn on. Waiting for my parents to come home. Then the lights go on and I watch them. Dad takes off his jacket and hangs it on the back of a chair, mom takes off her earrings.

They watch tv, have dinner. I watch them live. I watch the most usual, boring things with longing. Mostly with a lump in my throat. I try to bring my own personal experience of having lived in an Islamic dormitory to tell a story that transcends the macro political struggle between religiosity and secularism, conveying the isolation and pressure Ahmet faces as he struggles to meet his family's expectations and also belong somewhere.



NEHIR TUNA

Nehir Tuna studied at Columbia University's Graduate Film Program and holds an MFA in directing from Rochester Institute of Technology. A Sundance alumni, he was selected to take part in 2019 Sundance Screenwriters Lab and 2020 Directors and Screenwriters Lab. He

participated in the 2018 Nipkow Programme's film residency. He has written and directed seven short films, including *The Shoes* (2019), a prequel to his forthcoming feature *Dormitory*.

Embodied Chorus

Danelle Davie,
Mohamad Sabbah

Lebanon / Germany / Luxembourg

Submitted Length: 68'
Expected Final Length: 80'
o.v. Arabic, French, English

FUNDS RECEIVED: IDFA Bertha Classic Fund, OIF Fonds Image de la Francophonie, AFAC Production Fund, CNC Lebanon Emergency Fund, Busan International Film Festival's ACF/AND Fund, IDFA Bertha Fund Europe, Cinema al Fouad Film Grants, IMS International Media Support, Cineworld Film Fund Luxembourg, CineGouna 2019 Springboard Best Project Award, CNC Main Jury Award at BCP 2022, finishing grant from the PostOffice Beirut.

Needed to finish the film: Sound Design and Edit, VFX, Color Grading, Music, Sound Mixing, Finalization & Mastering, Marketing & Outreach
Total Budget: 296.706,13€
Requested to complete the budget: 44.637,48€

PRODUCTION: MADAME LE TAPIS (MLT), HEARTWAKE FILMS GMBH

Yara Abi Nader
yabinader@madameletapis.com
www.madameletapis.com
Julia Wagner
julia.wagner@heartwake.de
www.heartwake.de
Co-Production: Wild Fang Films (Luxembourg)



madame le tapis (MLT) is a Lebanese production house that develops, (co-)produces and executes multimedia projects. HEARTWAKE films GmbH develops and (co-)produces films with distinct artistic and social relevance.

SYNOPSIS

A strange mass occupied his body. She took the camera and filmed herself. They speak out loud what they usually whisper. A chorus of bodies tells stories of sex and infections.

DIRECTORS' STATEMENT

We are two Lebanese filmmakers with the desire to tell stories about bodies. We felt the need to tell our stories and those of others, sharing experiences of sex and infections. We wanted to break the imposed silence about sexually transmitted infections, transform

traumas and make a film. Cinema is our tool to share what we lived and to open a space where usually-silenced stories, hidden images, and muffled voices can exist.



DANELLE DAVIE, MOHAMAD SABBABH

Danelle Davie is a documentary filmmaker and filmic anthropologist. She directed ethnographic films, some of which were screened in international festivals. Mohamad Sabbah is a film director and artist. He completed his

first fiction feature in 2017, Chronic, and his previous shorts won prizes in international festivals.

Human/Animal

Animal/humano

Alessandro Pugno

Spain / Italy / Mexico

Submitted Length: 88'
Expected Final Length: 92'
o.v. Spanish, Italian

FUNDS RECEIVED: Ibermedia, Eurimages, Creative Europe, I.C.A.A., Agencia Andaluza de Instituciones Culturales, Canal Sur, MiC, Piemonte Film Tv Fund
Needed to finish the film: Subtitles, Audio Description, DCP
Total Budget: 1.696.153,05€
Requested to complete the budget: 10.000,00€

PRODUCTION: REDIBIS FILM

Daniele Segre
segre@redibisfilm.it
www.redibisfilm.it

Founded in 2012 by Daniele Segre and Daniele De Cicco, Redibis Film explores contemporary society and its changes, through a variety of styles and genres. The company is currently developing *Otter* by Srdan Vuletic, in co-production with Montenegro and Croatia; *Waterdrop* by Robert Budina, in co-production with Albania and Romania; the feature doc *The Invisible City* by Alessandro Stevanon.

SYNOPSIS

Matteo is an Italian boy who lives surrounded by coffins: his family business is a funeral parlor. He is expected to run it when he grows up. Forced to face death everyday, and the pain of a sick mother, he dreams of becoming a hero.



In a trip to Spain, he discovers bullfighting and everything makes sense: he shall move to Spain, become a bullfighter and die with glory. In Andalusia, the playful young bull Fandango, bred to become a fighting bull, cries when its mother is taken away and when its bull friend leaves. Matteo and Fandango grow up in completely different worlds, but their lives reflect on each other: both experience the same joys and sufferings while becoming adult. And eventually meet in the arena.

DIRECTOR'S STATEMENT

Human/Animal approaches the process of coming of age by establishing an unprecedented and neutral parallelism between a bullfighter and a bull. Mixing up fiction and documentary, it uses the ancient tradition of bullfighting to explore not only how we express our identity

as human beings and how we face death, but also our inner need to be heroes and achieve immortality. It is a tragedy, in the Ancient Greek sense, about two characters whose intertwined destinies were written before they were born.



ALESSANDRO PUGNO

Born in Italy, Alessandro Pugno lives and works in Spain since 2012. His first feature film is the documentary *A la sombra de la cruz* (*Under the Shadow of the Cross*): beneath the largest cross in the world, a monastery holds the grave of dictator Francisco Franco. *Human nimal* is his first fiction film.

Nowhere in the World

Nessun posto al mondo

Vanina Lappa

Italy

Submitted Length: 83'
Expected Final Length: 80'
o.v. Italian, Dialect of Campania

FUNDS RECEIVED: 25,000.00€

Needed to finish the film: Color Grading,
Sound Mix & Editing, Music Rights Negotiation
Total Budget: 79,400.00€
Requested to complete the budget:
32,400.00€

PRODUCTION: LA SARRAZ PICTURES

lasarraz.sviluppo@gmail.com
www.lasarraz.com

La Sarraz Pictures has been producing feature films, creative documentaries and animation works for nearly 20 years. During these years it has acquired a very important position within the national market.

SYNOPSIS

Antonio, a free-spirited Cilento shepherd, seems to be able to communicate only with animals. His inability to be understood by his peers and the institutions that hinder him exasperate him more and more. A new municipal regulation prevents him from taking his animals to graze on the Cervati, the mountain he



has frequented since he was born and of which he knows all the meanders, and although he manages to buy himself a piece of land the municipality prevents him from building anything there, even a plant to get water for his animals. nature represents the freedom in which he can take refuge and find his place in the world.

DIRECTOR'S STATEMENT

With my first film, *Above the River*, set in Cilento, my gaze was directed toward the community of a small village. After a few years I returned to follow Antonio, a local shepherd, a rebellious and marginalized man. While initially the desire was to discover an area where men confront the laws of nature and perpetuate ancestral traditions, what then convinced me to follow Antonio for four years was his story: that of a man who through his relationship with animals seems to find a place among men and their laws that he cannot.



VANINA LAPPA

Vanina Lappa is an Italian-French filmmaker and editor. A graduate of the New Academy of Fine Arts of Milan, after a few short films she made her first documentary *Above the River* (2016) which won the Filmmaker Festival in Milan.

Red Path

Les Enfants rouges

Lotfi Achour

Tunisia / France / Belgium

Poland / Qatar / Saudi Arabia

SUBMITTED LENGTH: 40'

Expected Final Length: 90'

o.v. Tunisian Arabic

FUNDS RECEIVED: 1.254.860€

Needed to finish the film: Editing, Sound Editing, Mix, Grading, VFX

Total Budget: 1.483.606€

Requested to complete the budget:
202.698€

PRODUCTION: APA: ARTISTES PRODUCTEURS ASSOCIÉS, LA LUNA PRODUCTIONS

Anissa Daoud

daoud.anissa@gmail.com

www.facebook.com/ArtistesProducteursAssociés

Co-Production: Versus Production (Belgium), ShipSboy (Poland)

APA: Artistes Producteurs Associés (Tunisia) and La Luna Productions (France) met during the distribution of a Lotfi Achour' short film. *Red Path* will be their first feature co-production after several successful short films.

SYNOPSIS

A dreamlike journey into the wounded psyche of a young shepherd, Achraf, and his ability to overcome the traumatic death of his cousin.



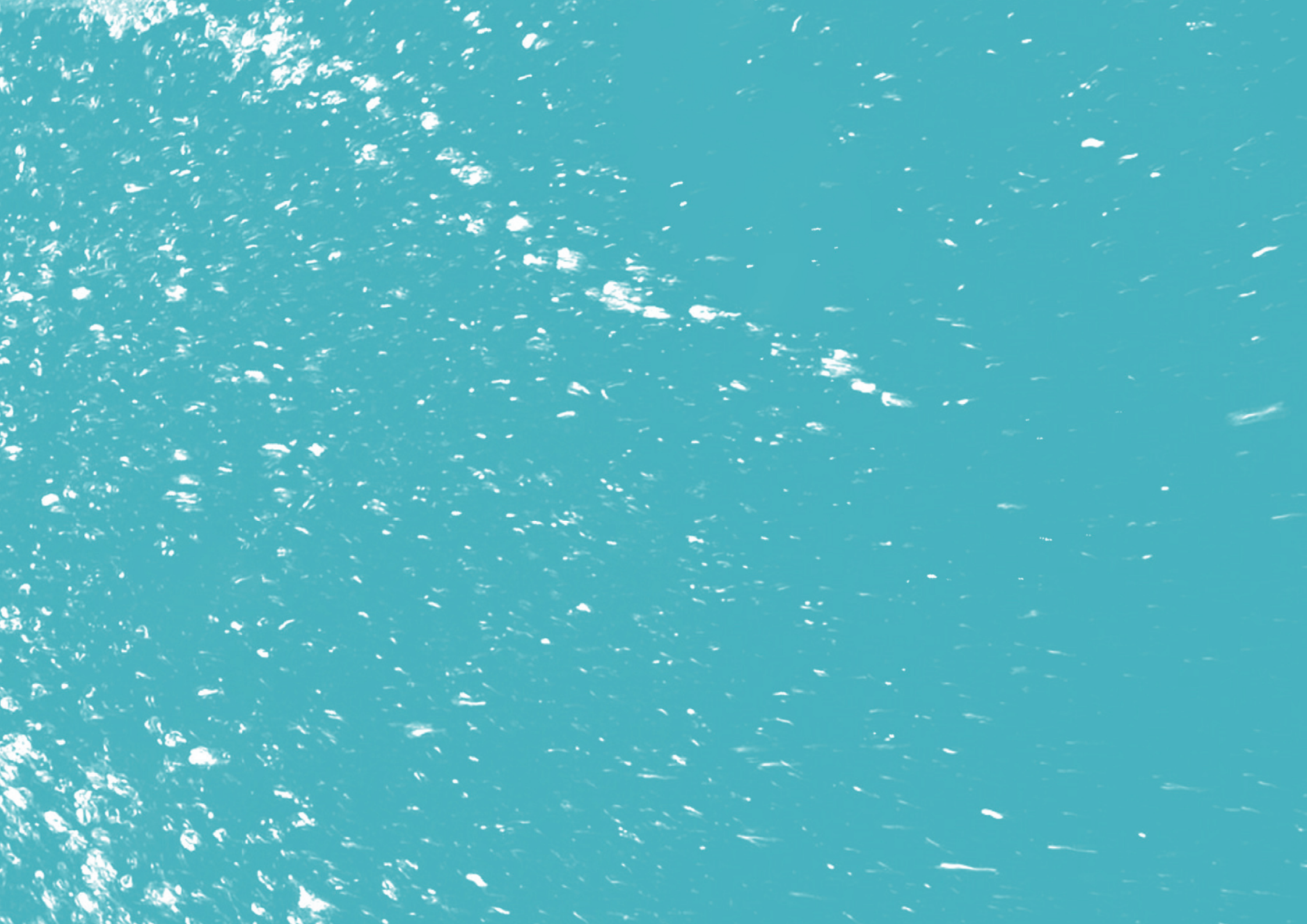
DIRECTOR'S STATEMENT

Inspired by a macabre and gruesome true story that occurred in Tunisia, this transposition in a resolutely poetic and fantastic way follows the story of the young Achraf to observe the psychological processes he puts in place to survive. *Red Path* deals with the way in which childhood, while being forever scared by the violence it encounters, has an almost mystical power to transcend the most appalling and brutal conditions of life in order to transform them into a vital force by summoning all the inner tools of imagination and psyche at its disposal.



LOTFI ACHOUR

Theatre and cinema director, living in Paris and Tunis, Lotfi Achour is the author of over twenty-five theatrical and musical productions. He has also directed three successful short films (screened at Cannes, Clermont-Ferrand, Leeds, Cairo, etc.) and one feature. *Red Path* will be his second feature.





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